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ART IN AMERICA

AN ILLUSTRATED MAGAZINE

PUBLISHED BI-MONTHLY

VOLUME IX · NUMBER IV

JUNE 1921

EDITED BY

FREDERIC FAIRCHILD SHERMAN



PUBLISHED AT

EIGHT, WEST FORTY-SEVENTH STREET
NEW YORK CITY

LONDON: MESSRS. BROMHEAD, CUTTS & Co., LTD.
18 COAK STREET, BURLINGTON GARDENS

ENTERED AS SECOND-CLASS MATTER DECEMBER 16, 1913 AT THE POST OFFICE AT NEW YORK, NEW YORK, UNDER THE ACT OF MARCH 3, 1879

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GIOVANNI DI MARCO (DAL PONTE): DANTE AND PETRARCH
The Fogg Museum of Art, Cambridge, Mass.

ART IN AMERICA · AN ILLUSTRATED MAGAZINE · VOLUME IX
NUMBER IV · JUNE MCMXXI

A FLORENTINE DOUBLE PORTRAIT AT THE
FOGG MUSEUM



AMONG the several paintings which have—thanks to the energy and intelligence of its Directors and to the generosity of friends—been added to the treasures of the flourishing little Museum at Cambridge, Mass., during the course of this past year, is one which, quite apart from its undeniable artistic merits, is certainly destined to awaken considerable interest from an iconographical point of view. Painted on a rectangular panel and on a golden ground, the picture in question (Frontispiece), portrays two male figures of mature years, clad in medieval Italian costumes and holding in each case a book, standing in a flower-strewn field of grass. One of the figures—that to the spectator's left—is seemingly about to be crowned by a little winged genius who hovers in the air above; the other already wears upon his head a stoutly woven chaplet of laurel leaves. The accompanying reproduction will spare us the necessity of describing the composition in its further details. Purchased at Siena, this painting was held by its former owners to be a double "portrait" of Dante and Virgil, and was furthermore ascribed by them to the hand of no less a master than Ambrogio Lorenzetti. The first of these assumptions has every appearance of being at least partially, if not wholly, justified. That the two personages here depicted are intended to represent literary characters, is sufficiently evident, not only from the books which they carry in their hands, but also from their clerkly garb. Nor can

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one fail to recognize, in the strongly-marked profile and ascetic features of figure to the left (Fig. 2), a close and unmistakable resemblance to the accepted type of Florence's celebrated poet as handed down to us by pictorial tradition. So far as this figure is concerned, there seems, in fact, little or no reason for doubting that it is, indeed, intended to portray Dante. The identity of the second figure, with the crown of laurel (Fig. 3) is less evident. That it may really represent Virgil is not impossible. The close literary connection between the writer of the *Divine Comedy* and the singer of the *Aeneid* would certainly appear to lend a strong resemblance of probability to this being actually the case. Nevertheless, it appears to us as at least equally probable that this figure may personify, not Virgil, but another celebrity of Dante's own times—his hardly less famous countryman Petrarch. The presence of the laurel wreath, although characteristic of the pictorial representations of the classic Mantuan poet, is in nowise less so of those of the writer of "Africa" and the *Sonnets to Laura*. As is well known, Petrarch was honored with the laureate's crown, in the Campidoglio at Rome, on Easter Sunday, 1341. Setting aside, however, the question of the precise identity of this second figure, and returning to its companion, there can be no doubt but that we have here one of the earliest panel paintings of Dante so far known to us. Before proceeding, however, to determine the picture's approximate date, it will be necessary to consider, for a moment, the question of its authorship. As already stated, the panel, when first offered to the Directors of the Museum, was ascribed to Ambrogio Lorenzetti—an attribution which would perforce place its date of execution in a period prior, at the very latest, to 1348—the probable year of Ambrogio's death. The painting, however, does not show the faintest connection with Lorenzetti's style. On the contrary, it reveals, in its forms, in its technique, and especially in its peculiar coloring, the most unmistakable evidence as to its real artistic origin. So pronounced, indeed, is its stylistic character, that a mere glance was sufficient to assure us, when first shown the picture, that we were in the presence, not of a creation of Ambrogio, or of that master's time or school, but in that of a very typical work of the Florentine, Giovanni di Marco, better known as Giovanni dal Ponte. To all those who are really acquainted with Giovanni's very personal manner, our attribution will, we trust, require no verbal support. For the benefit on the other hand, of those who may harbor any possible doubts, we reproduce one of Giovanni's most attractive and representative panels

(Fig. 4)—the delightfully decorative cassone-front, representing the Liberal Arts, in the Spiridon Collection of Paris. A moment's comparison of our two illustrations should suffice to remove all uncertainty. Not only do the forms, draperies, and attitudes of the Paris picture correspond closely to those of the Cambridge panel, but the manner in which the figures are conceived is virtually the same. Here we find again, moreover, the same flowered ground upon which the figures stand, and, what is even more notable, the very brethren of the little winged genius whom we have seen in the act of crowning Dante, all of them engaged in a precisely similar office. As for the technical execution and the quality of the coloring, they are the same in both pictures.¹

As a work of Giovanni, the picture at Cambridge loses, it is true, not a little of its previous claim to antiquity—nevertheless, although we can no longer look upon it as the creation of an artist who, as was the case with Lorenzetti, was born and educated, within the span of Dante's life-time, it still belongs to a period anterior to that of the greater number of the many idealistic presentations of the great Florentine exile that have come down to us. Giovanni was born, as we know, in 1385, and died, in all probability, in or about 1437. Our painting consequently belong to the first third of the Fifteenth Century.

A few words regarding the iconography of Dante may here be not out of place. Of the various reproductions of the poet in Italian art, the earliest, as well as one of the best-known, is no doubt that in the Chapel of the Bargello at Florence, mentioned by Filippo Villani and by other early writers as a work of Giotto's hand, freed from white-wash in 1840, and ruined within a few months of its discovery by the Italian restorer Marini—happily, however, not before the completion of two furtive sketches of the damaged original on the part of the English painter Seymour Kirkup and of Marine's assistant, Count Perseo Faltoni. Without entering here into the question whether this frescoed figure was painted by Giotto himself or by a member of that master's school, there is good reason for believing that it was executed somewhere between 1330-1340, and very probably within the term of Giotto's life, if not by his own hand. That it goes back to

¹ M. Spiridon's picture—which was first recognized for a work of Giovanni, some fifteen years ago, by Mr. Charles Loeser—is worthy of special study quite apart from the question of its authorship. As a representation of the Trivium and Quadrivium of the Liberal Arts, it offers an interesting comparison with earlier representations of the same subject, such as the famous fresco by Andrea da Firenze in the Spanish Chapel of Santa Maria Novella at Florence. As an example of the purer decorative art of its period and school, it needs no written recommendation.

any such early date as 1300, as Cavalcaselle and many other critics have maintained, is amply belied by the stylistic character of the painting of which it forms a detail. Nevertheless, although we must definitely lay aside the pleasing idea that it is—or rather was—a portrait of the as yet youthful Dante, taken from life before the poet's banishment from his native city, there is every justification for believing that it was based, if not upon some pre-existent likeness, at least upon a still living memory of the great Florentine's personal appearance. In it we find already established, in any case, the type and form of face and feature, repeated, albeit with varying changes of expression and different indications of age, in almost all the subsequent "portraits" that have come down to us through succeeding periods.

Probably posterior by not more than one or two decades to this figure in the Bargello, was another likeness of the poet, of which unfortunately, only written records have survived. This painting, which was due to the brush of Giotto's favored pupil, Taddeo Gaddi, is mentioned in turn by Ghiberti, Antonio Billi, and Vasari, as forming part of a pictured story of a Miracle of St. Francis, in the church of Santa Croce. How closely it may have resembled the effigy in the Bargello, we have no means of knowing, the fresco of which it formed a part having fallen a victim to Vasari's own vandalistic "restoration" of the temple which it adorned, in 1566.

The second, in chronological order, of the portraits of Dante at present known to exist, is that recognized, some twenty years ago, by M. Jacques Mesnil, among the group of figures composing the lower left-hand portion of Nardo di Cione's fresco of the Last Judgment, in the Strozzi Chapel of Santa Maria Novella at Florence. Here the poet is no longer represented in the spring of life, but as a man of advanced years. While preserving the salient physical characteristics of the Bargello head, the artist has accentuated their peculiarities and at the same time lent to the entire face an ascetic austerity of expression which contrasts strikingly with the youthful freshness and calm tranquillity of the earlier portrait. The painting seems, in fact, either to be a more or less original conception of its author, or to be based upon some pre-existent model other than that of the Bargello. Nardo's fresco bears no certain date, but was probably executed shortly after 1350.

We thus possess two extant representations of Dante, not to mention the record of a third—in each instance a fresco-painting, and both belonging to those decades of the Fourteenth Century closely follow-



FIG. 2 DANTE (Detail)

GIOVANNI DI MARCO (DAL PONTE): DANTE AND PETRARCH (Details)

The Fogg Museum of Art, Cambridge, Mass.



FIG. 3 PETRARCH (Detail)

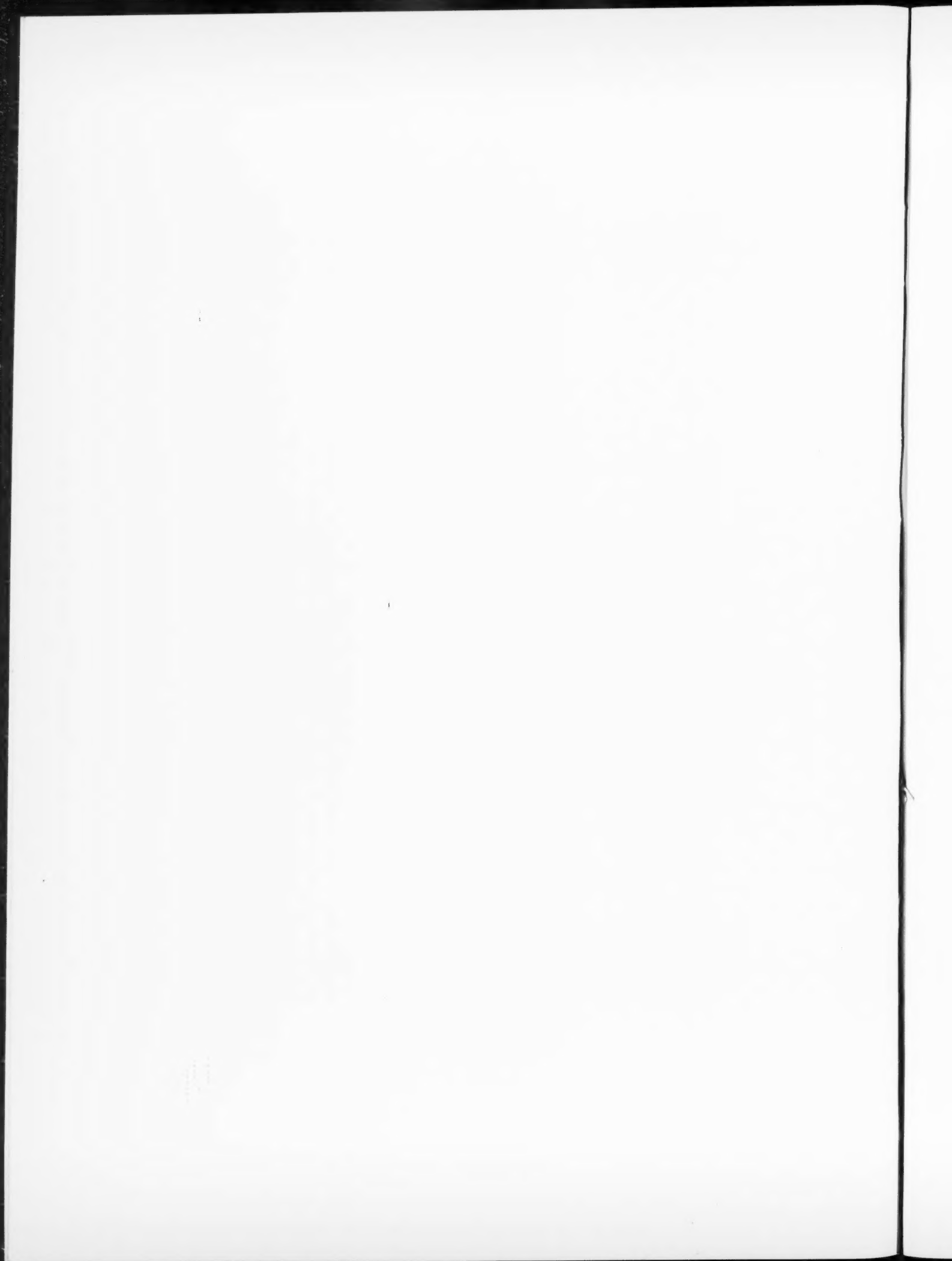
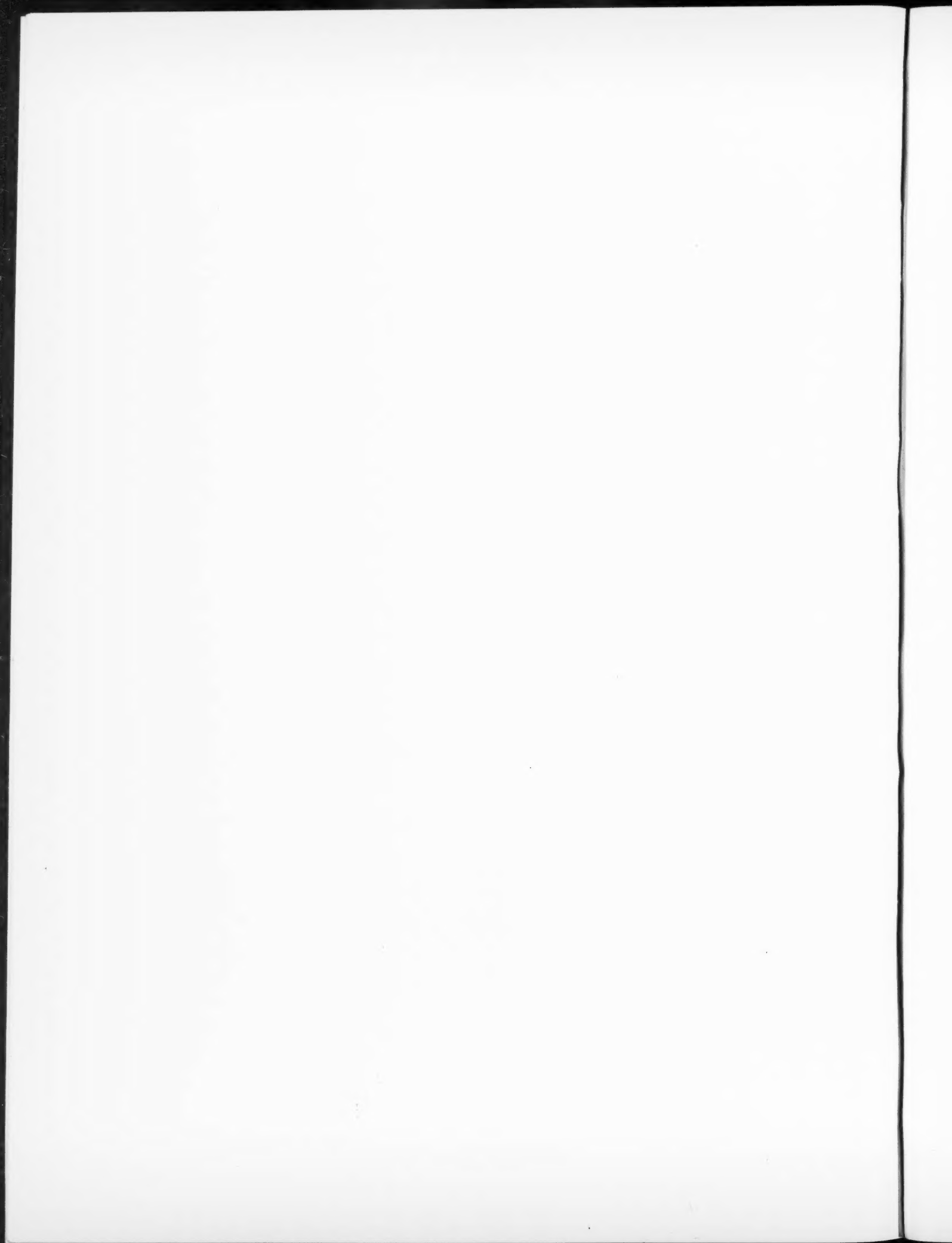




FIG. 4 GIOVANNI DI MARCO (DAL PONTE): THE LIBERAL ARTS
Spiridon Collection, Paris



ing upon that of the poet's death. These are the earliest Dantesque portraits known to us. With one possible exception, we find no further recognizable effigies of the immortal Florentine, in any medium, until we are well advanced in the succeeding century.² The exception to which we refer is a pen and wash drawing in the National Library at Florence (Codex Palatinus No. 320). This profile head, which again repeats the main traits of that in the Bargello while exaggerating its peculiar features—more especially in the strongly pronounced bend of the nose and in the more decided drawing down of the corner of the mouth—is, despite its slight and in many respects defective handling, not devoid of a certain arresting intentness of expression. It is, no doubt, the presence of this particular quality, that has induced certain enthusiasts to see in this work a contemporary portrait taken from, and even to ascribe it to such a master as Giotto. By others, on the contrary, it has been cast aside as a comparatively worthless production of the late Fifteenth Century. We can agree almost as little with the latter, as with the former, of these verdicts.³ Although the handwriting of the codex of which the miniature forms a part has been assigned by several judges of calligraphy to an advanced stage of the last-named century, the drawing itself has every appearance of belonging to a much earlier period—at the very latest to the opening decades of the Quattrocento. Whether it is, as some suppose, merely a careful copy of an earlier original, is open to question, although we fail to note any visible corroboration of such a theory. Even, however, if this could be shown to be the case, we should be none the less safe in looking upon this interesting sketch as being, to all intents and purposes, the earliest drawing or miniature which we possess of the poet. Certainly later, and to be placed towards the middle, if not in the later years of the century, is a second miniature—in this instance executed entirely in colors and with the brush—on the Biblioteca Riccardiana at Florence (Codex 1040). The subject is here depicted as more advanced in age than in the Palatine drawing; the expression of the face and eyes is severer and more energetic; the cast of the features is more accentuated and

² This statement may shortly require modification, in connection with at least one of two new "portraits" of the poet said to have been recently discovered in the church of Sant' Agostino at Rimini, and in San Francesco at Ravenna. As yet we have reproductions of neither, nor have we been able to examine the originals. The news of the discovery of the painting at Ravenna comes to us in fact virtually at the time of writing. That the representation is, in this case, really one of Dante, seems to be verified by competent judges. The "portrait" at Rimini appears, on the other hand, to have given rise to no small amount of scepticism. Both paintings are ascribed to the Romagnole-Giottesque school of the second half of the Trecento, and both are frescoes.

³ Kraus, in his book on Dante, lays special stress upon this drawing, and his estimate of its importance is not, on the whole, unjustified. He is nevertheless inclined to exaggerate its possible claims to an early origin.

at the same time more generalized, the chin, lower lip and jaw already displaying something of the prominence habitual to most of the representations of later times.⁴

Of paintings of Dante on panel or linen we have so far mentioned none. The earliest of these, hitherto known to us, is the celebrated picture by Domenico di Michelino in the Duomo at Florence. Executed in 1465, supposedly on a design by Alessio Baldovinetti, as a substitute for an earlier painting, likewise representing the poet, which had been set up in the Cathedral some thirty years previously at the instigation of a popular expounder and commentator of the "Divine Comedy"—the Franciscan, Fra Antonio—this picture is later than all of the "portraits" so far noted, with the possible exception of the miniature in the Riccardiana. The details of the composition—the view of Florence and the scenes from Hell, Purgatory and Paradise, which form the setting—are doubtless too familiar to require description here. As for the figure of Dante, it is one of the most satisfactory of the more purely idealistic representations of the subject which have come down to us. Clad in the loose red doctor's gown in which he is most often painted, and wearing the laureate's crown, the author of the "Comedia" is seen standing in the middle of the symbolic landscape, one hand outstretched toward the neighboring vision of the Inferno, the other holding open before him a book upon the pages of which are inscribed the opening verses of the Divine Poem. In age, he is depicted as already well on toward, if not over, fifty. His features, while maintaining the characteristic forms of those with which we have become acquainted in the foregoing portraits, are happily harmonized and welded into a type which, despite its decided tendency toward leanness, is entirely free from any disagreeable exaggeration. Unlike its predecessors, the face is here no longer seen in more or less direct profile, but is at least three quarters full.

The mention of Domenico's picture brings us back to the panel in the Fogg Museum and to the question of its probable date. That the painting at Cambridge must be older than that at Florence by some three decades, at least, is clearly evident from what we know of its author's life and chronology. As already noted, Giovanni di Marco's activity as a painter may be traced as far as 1437, with

⁴ These peculiarities are freely developed in the busts and so-called "death-masks" of the poet—none of which are earlier than the close of the Fifteenth, or beginning of the Sixteenth Century—and may be said to reach their culminating stage in Raphael's antipathetic figure in that artist's famous fresco of the "Disputa" in the Vatican.

which term all records concerning him come to an end. That he died either within that year, or shortly afterwards, may safely be taken for granted. That the picture at Cambridge belongs to the later period of its author's development is sufficiently evident from its style. We may place it, in fact, without any great fear of being mistaken, somewhere in the near neighborhood of 1430—or, more loosely, between that year and 1435. It is thus, beyond question, the earliest panel-picture of Dante known to us as existing at the present day, and as such possesses an interest which will doubtless appeal to many besides those who are professed lovers or students of art. As much may be said, again, of the second figure in the painting, for, whether that second personage be held to represent Petrarch, as we maintain, or Virgil, as is more generally supposed, the iconographical interest of the representation remains, in either case, an unusual one.⁵ Nor is Giovanni's picture interesting merely as a rarity. Not only is it an instructively illustrative example of its author's style, but it is also possessed of no inconsiderable decorative virtues—more especially in its pleasing and very characteristic color, which in itself would be sufficient to set at rest any question as to the painting's real paternity. The artist's conception of Dante is moreover of particular interest as being one of the least conventional and most simply naturalistic presentations which we have from the hand of a Renaissance painter—for, despite his Gothic beginnings, Giovanni may fairly be ranked as such, at least in connection with the work of his maturer years. Unmistakably recognizable as are the outlines of the head which the artist has placed before us—leaving, as they do, no possible doubt as to the identity of the person represented—they are nevertheless remarkable for the avoidance on Giovanni's part of any over-accentuation of those singularly individual features which, while lending a legitimate character and force to the earlier effigies of their famous owner, so often become the object of exaggeration, if not of caricature, in the delineations of later times.

Of Giovanni and his art we cannot stop to speak in this brief note. Confused by Vasari with Jacopo del Casentino—a painter of a much earlier school and generation—it is only in comparatively recent years that his true personality has been clearly established. To those of our readers who are as yet unacquainted with the known works and records of this interesting and gifted transitional master we cannot do better than recommend a perusal of the articles by Count Carlo

⁵ For the iconography of Petrarch, see D'Essling and Müntz, in their book on the poet, and P. De Nolhac, *Petrarque et l'Humanisme*.

Gamba and their documentary appendix by the late Herbert Horne, in the *Rassegna d'Arte* for December, 1904, and the *Rivista d'Arte* for October-December, 1906, as well as in the *Burlington Magazine* for August, 1906. Of paintings by Giovanni in America we can—apart from the picture at Cambridge—call to mind but three. The first of these is a predella-panel illustrating the story of San Giovanni Gualberti, in the Jarves Collection at New Haven (No. 30); the others are two panels, evidently the doors of a triptych or press, representing the Baptist and St. James, with, in their upper parts, the Crucifixion and the Resurrection, which were exhibited at the Loan Exhibition of Italian Primitives held in New York in November, 1917.

F. Mason Perkins

NICCOLÒ DI PIETRO GERINI

PART ONE

INTIMATE knowledge of the Florentine trecento is still so scattered, our command of its æsthetic and evolution still so uncertain, that we should hardly regard the two pictures here reproduced a necessary pretext for a reconsideration of the most prolific, if unequal, of masters on the declining slope of the century. The pictures besides, (and we shall speak of them first) being, in spite of all stylistic disparities, of the same period, help us to a complete and closer view of an advanced stage in Niccolò di Pietro Gerini's activity.

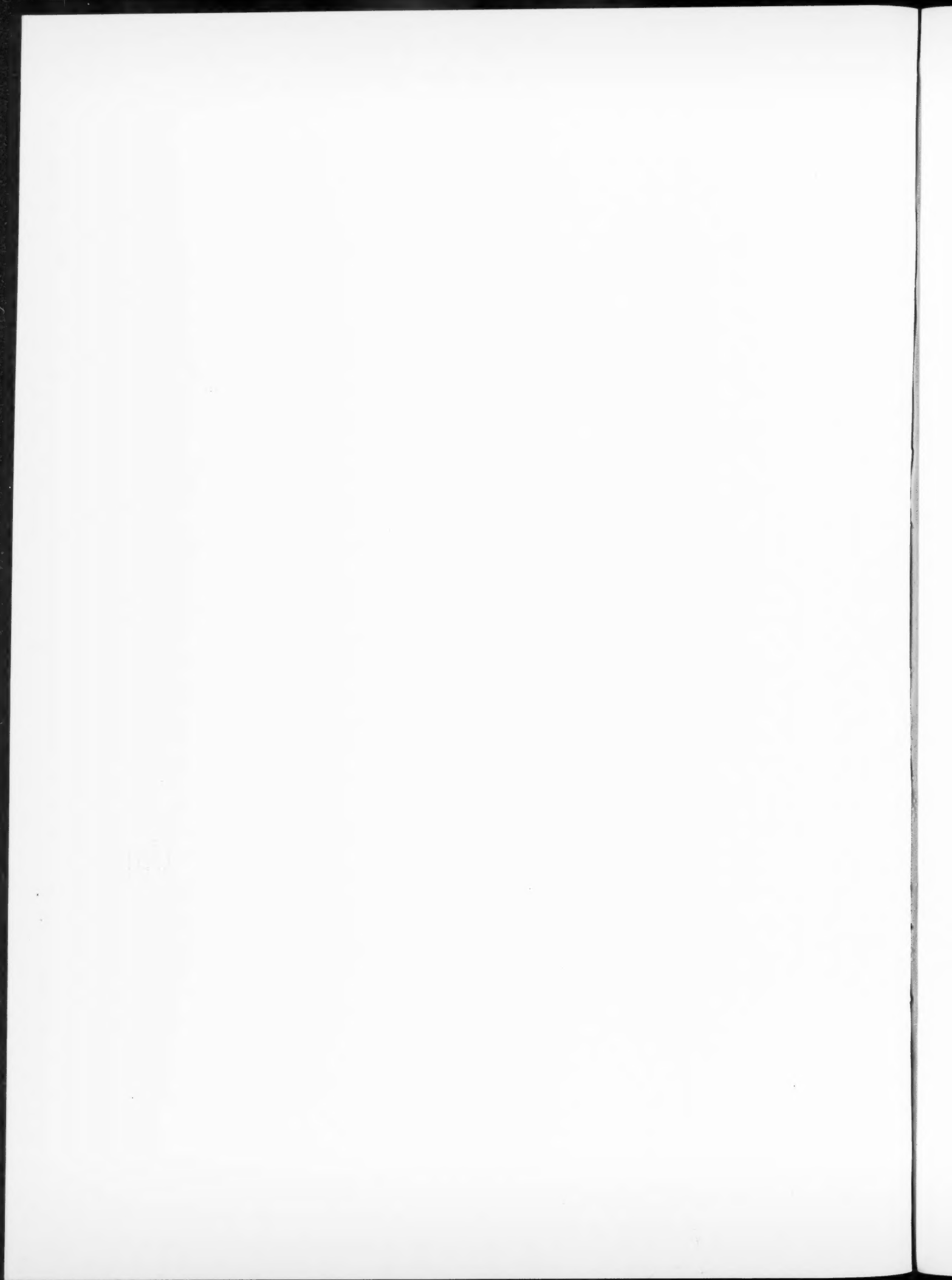
The earlier of the two, in fact, the Virgin at the Museum in Boston (Fig. 2), so much higher in pitch than other pictures by him, so mutely intense, so poetic, might well reconstitute the disparaging estimate critical convention still holds of him. It is the most genial and well-rounded of his works, and nowhere else does he as happily sustain the mood from first to last. If his crucifix at Sta. Croce is among the noblest painted in his time, his diffuse Entombment, with all its fundamental difficulties, inexhaustibly solemn and pitiful, never again is he so lyrical, never again does he find a note so well suited to his voice. This radical character, indeed, of our Virgin while it distinguishes it from the run of painting in his own day or of



FIG. 1 NICCOLO DI PIETRO GERINI: VIRGIN AND CHILD
Collection of Mr. Martin A. Ryerson, Chicago



FIG. 2 NICCOLO DI PIETRO GERINI: VIRGIN AND CHILD
The Museum of Fine Arts, Boston



that of earlier Giotteschi, brings it close to the work of Daddi and Agnolo Gaddi whose influence was strong and enduring within the Gerini school. Its presence in our picture is pervasive, even if Niccolò's method is more rigid, more dryly intellectual.

Its peculiar æsthetic is the result of a scrupulous tempering of all the components, which reduces their individualities until they integrate themselves by close and reciprocal attachment. They cease at a certain moment to be objects of visual apprehension to become objects of the synthetic imagination. In leading all the individual divergencies up toward their vanishing point, the master has simplified the inner contours, and amplified the outer edge to a unified continuity. Outline thus becomes an architectonic rather than a descriptive element and both figures, close-locked and upright, are held firmly within it. By the same principle the throne has been frontally placed, the group appropriately evading a rigid symmetry; but the symmetries of both being concentric, the two terms, the architecture and the figures, are, on this account, at once assimilated to, and differentiated from, each other. In harmonious agreement with the architecture at one moment, the suspended action and the reticent figures detach themselves from its immobility at the next. Even the conspicuous horizontals at the base and the seat of the throne, and of the Virgin's lap only serve to set off the immanent and centralizing verticality. Everything within the frame holds together under a controlling upright symmetry, while the extended surfaces of the figures and the spread throne sustain the flatness of a façade. As the eye moves upward from the broad to the suggestive passages, along the leading lines that converge in the Virgin's head at the eminence of the topmost angle, it takes in all the tranquil majesty in the ascent. Below it we scarcely become aware of movement or action. Behind it the crockets wave like feathers.

The Virgin's head, the hesitating, benevolent hands, draw their suggestions from a certain concentrated intensity. And we become sensible of the unexpressed thought, the contained movement, a sentiment not urged, not even articulated, by the same quality in the drawing. In the implicit action, in the attenuated solidity and weight, in the immobilization of structural thrusts, we see the single aspiration of all elements towards the aspect of things in which the impact and drama of life have been definitely overcome, leaving the imagination lucid and calm to wrest what it can from the picture. It belongs to the region of the ideal and the poetic, where the

literary and visual manifestations are reconciled, and everything is penetrated by the light with which the Virgin's face radiates.

In our attribution of the Boston picture only its spiritual grace may give us pause. All the particulars come clean out of Niccolò's formula. Every stroke is true to his artistic character in so eminent a degree that the picture might be autographed, like the single figure of St. Catherine at Prato, which it most clearly resembles. Allowing for the diversities of medium, of the *procedé* and of proportion, the construction of the two heads and the total look are identical. There is a feature for feature correspondence. The eyes in both are long and narrow, and the more extended ones dip and rise at the corner. The noses are similarly foreshortened, the mouths have the same arrow over the bow of the lip, and both have the same frail chin. In method our picture is yet closer to the Baptism in the National Gallery. It manifests the same type of flat modelling, the same drawing, the same windless quietism. The arrangement, again, the design, profess their superiority over, but also their affinity with, the Virgin on the high altar at Sta. Croce.¹ In both we find the unyielding line drawn like wire along the edges of the drapery and the contours of the hands; the same throne, the same hair and the same scarf over it. The identity of the hands and the Christ in our picture and those in a panel representing the Virgin at the Museum in Avignon² (a reversal of the Sta. Croce Virgin) establishes an identity of authorship and the relative contemporaneity of the three panels. Our Madonna, finally in many respects anticipates the central compartment of the 1404 altarpiece (No. 11) at the Academy in Florence.

And the period of its painting would fall among these works, one of which only, the National Gallery Baptism is dated (1387). As this panel is alone among the works mentioned, executed prior to 1390, with which ours has close stylistic associations, it would appear rather to approximate the period of the several others which are later, the Baptism establishing with fair certainly a *terminus ante*. But as caution is more prudent than too narrow precision in all matters of chronology, it is reasonable to place our picture in a period between the Baptism and the Prato frescoes³ (dating probably from about 1395) which would mean around 1392.

¹ The date 1372 which Dr. Sirén joins to this panel in his *Catalogue of the Jarves Collection* is, as I hope to show in critical list of Niccolò's work to follow this essay, untenable.

² To be discussed later.

³ See Supino, *Rivista d'Arte*, 1907, p. 134, et seq.

In the Virgin belonging to Mr. Ryerson (Fig. 1), the proportion of the uncovered area to the group is designed to isolate and enhance its plastic solidity. There is no place for spatial suggestions; no expansion, only concentration. The level background is reduced to a special and limited function, that of quickening and reinforcing our apprehension of the cubic mass, of intensifying the visible passage from flatness to relief. The parts being extended, we read from left to right along a surface sustained at a swelling evenness of low plasticity. The artist avoided breaking into the space to draw the eye inward, to prolong and complicate the suggestions of depth with foreshortening and overlapping. Our picture then, recommends itself primarily by a determinate and quantitative roundness proper to periods that belonged originally and essentially to sculpture. Evolving his art out of an accumulated and conventionalized stock of form-impressions, the material in which our painter conceived, was like its shapes, conditioned by the degree of energy he put into his conception, and, what comes to the same thing, the clearness with which his imagination saw it. It was, as certainly, not conditioned by verified observation of actuality. The plasticity of our picture, accordingly, owes its peculiar power in a decisive measure to the rigidity and weight of the material of sculpture, the mental form of which did not differ from that of painting. As in some of the frescoes at the Arena chapel—the Adoration to take a single example—it has the firmness of a substance harder and heavier than flesh, more persuasive to the touch, and inherently sympathetic to the artistic idea of our painter.

And tectonically our picture is Giottesque. The organization of structure through immanent movement was the exploit and glory of another century, but the Trecento had begun with a vision of form in which the forces of life are easily victorious over the dead weight of gravity. Does not much of the fundamental æsthetic of figure art arise out of the balanced conflict of these two principles? The full weight of the solid child, the relaxed and inclining head of the Virgin are drawn into close opposition to the rise of the verticals. And in effect with its balance of up and down tendencies: of weight bearing downward, of resistance holding it at equilibrium, our group is in essence architectural. It conforms throughout to the boundaries of the picture, and the generalized contour rising with the sides of the frame closes at the top under its arch. It thus becomes part of its architectural idea. The ultimate fact of its æsthetic, then, abides

in the constant conflict and reconciliation between the sense of growth and the sense of gravity, and the whole seen ingenuously has the character, and something of the grandeur, of a cathedral.

Undifferentiated below, the mass complicates as it proceeds upward. The interest has been swept into the more variegated area within the arc from one elbow to the other of the Virgin, and the curved gable formed by the line from head to shoulder on one side and continuing along the two heads on the other. The system of long crossing and recrossing lines generalizes this part of the picture for the eye, and simplifies the action. The main lines, those of the forearm of the Virgin, of the Child's arm, of the eyes, of the parallel axes of the two heads, are graphic abstractions of the psychological moment. The Mother lays her hand tenderly on the Child, the Child caresses the Mother, and the divine reciprocity is implicit in their glances. However, as in all artistic expression, the sentiment is but another manifestation of the visible characters and there is just so much of it here as will go into the specifically artistic terms of the painting. The yearning in the Virgin's face may be read easily enough, but it will not fire the imagination. If it reaches the Child it does not penetrate them, and the pantomime becomes almost wholly symbolic.

The æsthetic of our painting is the broadly written æsthetic of an earlier tradition, the tradition of Giotto. The motive, again, of the Child's caress and the compositional idea, tempt one to derive it from Daddi (among whose work they appear with signal frequency) with the reservation of the equally great likelihood of an earlier source.

But is our Virgin by Niccolò di Pietro? A question that involves the radical one of his identity. Cavalcaselle and more recently Dr. Sirèn have gone far enough in their reconstruction of his artistic personality to make more conclusive definition possible. This personality is but the sum of works consistent among themselves, and constant to the stylistic character of those that are authentic. Our attribution must ultimately rest on the concept of the total personality—our proof upon confrontation with single, and if possible undeniable examples.

The shapes then, and the types of the Ryerson Virgin may be found again in the signed and dated frescoes in the church of S. Francesco, Pisa.⁴ The silhouette of the Virgin's head, her face, its

⁴ Inscription given in Rossi e Lasinio in *Raccolta de' Pitture antiche intagliate da Paolo Lasinio designate da Giuseppe Rossi*. Pisa, 1820; and in Crowe and Cavalcaselle *History of Painting in Italy*, Vol. II, p. 265, note 4; see also last of note 1, p. 267.

large mould, the glance, the strong neck are repeated, with certain adventitious differences, in the haloed woman behind the Magdalen of the Resurrection, and in the Blessed Virgin of the Ascension. The total aspect comes yet closer to other paintings, all of them modelled upon the same set of ideations, the same composite image: the Virgins in the Musée Calvet in Avignon, on the high altar at Sta. Croce in Florence, and in Mr. A. Kingsley Porter's collection in Cambridge, Mass.⁵ But the resemblance—amounting almost to identity—of our Virgin to the St. Lawrence in the polyptych (dated 1404) at the Academy in Florence, puts the identity alike of hand and period beyond all question. Niccolò's development carried him from the tall, unarticulated, leptcephalic to the compact, round-headed, flat-crowned type, from the narrow to the full eye. The St. Lawrence and our Virgin exhibit the same measure of these two characteristics at a conspicuous degree of similarity. But the analogies go farther and deeper: St. Lawrence's carriage, his bulk and make correspond with those of our Virgin, and he is grave and heavy-lipped like her. Now, as Niccolò's evolution was uncommonly slow even for a period in which the earlier artistic impulse and energy were for the time being spent, degrees of resemblance or disparity between his works will not be disposed to the commonly implicit developmental measures. I should incline, accordingly, to place the picture within a chronological field, let us say, five years on either side of St. Lawrence's date. But the conformity of our Child to the type of that in the Sta. Croce altarpiece, and of the Virgin to somewhat earlier types in works already mentioned, would, for an additional number of minuter, and more fugitive reasons, move Mr. Ryerson's picture back towards the year 1400.

Richard Offner.

Reproduced (No. 11) in the Catalogue of a Loan Exhibition of Italian Primitives, New York, 1917.

TWO PORTRAITS BY NICHOLAS MAES

AS a portrait painter few, if any, of the many pupils of Rembrandt surpassed Nicholas Maes, born at Dordrecht in 1632, who studied under the great Dutch master from 1648 to 1652 and settled in Amsterdam in 1673. That his abilities were highly appreciated in his day is apparent from the fact of his having been commissioned to paint the large corporation picture of the Members of the Surgeons' Guild at Amsterdam which now hangs in the Rijks Museum, as well as from the number of portraits from his hand which we know today.

His original intention seems to have been to practise the painting of genre pictures of cabinet size, generally containing but two or three figures, but though these little canvases were skilfully done and really attractive, either they were not sufficiently appreciated to remunerate him properly or the profits of portraiture proved irresistible. It is interesting to note however that though he eventually devoted practically all of his time to the latter, many of his portraits are of the modest dimensions of his earlier works. The *Idle Servant* in the National Gallery, London, is a fine example of his genre; there are four in the Rijks and others in public galleries elsewhere abroad. Of the smaller portraits two, *Admiral Binkes* and *The Bethrothed of Admiral Binkes*, the gift of the late J. Pierpont Morgan, are in the Metropolitan Museum of Art, New York.

There are certain resemblances to Rembrandt's method of portraiture in Maes's life-size portraits and characteristic differences. His works are distinguished from his master's by a custom of emphasizing the features of his sitters by masses of shadow so distributed as to enhance the effect of his excellent coloring in the draperies and accessories. His touch is more precise and consequently his impersonations lack the mobility which makes the people of Rembrandt seem real to us today—as if they might indeed step out of his canvases or speak to us. But if Maes was not a genius he was a great painter and his success in incorporating in his portraits always the individual quality of a distinct personality is almost unfailing. He had a keen eye for variations of expression and trifling evidences of character that helped him to preserve the personalities of his sitters.

The two fine life-size three quarter length female portraits reproduced are representative examples of the artist at his best. The younger and more attractive of them, owned by Dr. John E. Stillwell, suggests the influence of Rubens, whose work Maes must have studied during



NICHOLAS MAES: PORTRAIT OF A YOUNG WOMAN
Collection of Dr. John E. Stillwell, New York



NICHOLAS MAES: PORTRAIT OF AN OLD WOMAN
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his residence in Antwerp. Her features repeat so exactly those of the elder woman's, owned by Mr. S. G. Rosenbaum, that it is quite evident that we have here the likenesses of mother and daughter. The further fact of their both being of his later period (Dr. Stillwell's is signed MAES and dated 1676) and of practically the same dimensions adds to the probability of this being true. Except for this additional evidence one might perhaps have serious doubts in the matter as there is a certain sameness to all the faces in his portraits. Mr. Rosenbaum's canvas is 45 inches high by 39 inches wide; Dr. Stillwell's exactly the same height and but two inches narrower. They might very well be and probably are companion portraits. The picture of the mother is a better criterion of the artist's ability and in it one feels the apparent truth of a representation that lacks much of the subtle interest of a complete characterization. Not that it reveals nothing of the personality, for surely one senses the pleased interest, so plainly evident in the daughter's expression, here hardened into a fixed and sober appraisal of life. Even the blossom in her hand she seems to exhibit rather as a symbol of the brevity of life than as a thing of beauty satisfying to herself. Her daughter, however, acquaints us with what she probably was like in her prime—a winning personality with the voluptuous grace of an opulent figure and a happy interest in all that went on about her.

Maes's success with draperies, his sensitive drawing of the hand and modelling of the face are happily seen to advantage in these pictures. They reveal, indeed, practically the limit of his powers in portraiture and enough of his limitations as an artist to explain his rank as one of the best of the minor Dutch masters of the seventeenth century.

SAINT-MÉMIN'S CRAYON PORTRAITS

BY some curious oversight William Dunlap did not include Saint-Mémin in his "History of the Rise and Progress of the Arts of Design in the United States," which he published in 1835. Although Saint-Mémin was of a retiring disposition the great number of excellent portraits he drew and engraved make the omission more surprising. But whatever the cause, he was almost unmentioned in art or historic annals until the year after his death when M. Ph. Guignard, City Librarian of Dijon, France, in an address at the meeting of the Academy of Dijon on March 16, 1853, outlined the life of the artist and told practically all that is known about him.

Charles Balthazer Julien Fevret de Saint-Mémin, such was his name in full, was born in Dijon on March 12, 1770. He came of the lesser French nobility. His father was Benigne-Charles Fevret de Saint-Mémin a counsellor in the Parliament of Dijon. His mother, Victorie-Marie de Notmans was a creole of San Domingo.

Young Saint-Mémin was educated first with Abbé Liébaut; later with M. Chiquet, a professor in the College of Dijon; and finally at the Military School in Paris which he entered April 1, 1784. Either his mother or his father was generally with him in Paris. On a six month's leave he returned home and was busy in his work shop at watchmaking. May 8, 1785 he left the military school as supernumerary ensign to the "gardes Françaises." He was promoted to Ensign on April 27, 1788. During his student days he had studied painting and drew portraits, it is said, "with an exactitude perfectly geometrical."

On the eve of the Revolution the "gardes Françaises" was reformed and the officers returned to their homes, August 31, 1789. Saint-Mémin went to Switzerland, making a map of his journey, and there his family met him in September, 1790. He then joined the "Army of the Princes" as second lieutenant, ranking as lieutenant colonel. During his leisure, while stationed between Coblenz and Cologne, he painted miniatures in monochrome on ivory.

When the army disbanded in May, 1792, he was discharged by Marshal Duke de Broglie and made lieutenant colonel by brevet.

In 1793 he was again in Switzerland at Fribourg and learned wood carving and gilding. To escape the Revolution he left France with his father intending to go to the estates of Madame Saint-Mémin in San Domingo. They started March, 1793, travelled

through Holland and England, and sailed for Halifax. From Halifax they went to Quebec, Montreal, across Lake Champlain and down the Hudson to New York. Arrived at New York they learned of the uprising of the blacks in Haiti under the leadership of the negro Toussaint L'Ouverture and abandoned their plans. For a while they cultivated a vegetable garden. Before long they met John R. Livingston who took young Saint-Mémin to a public library where, from an encyclopedia, the boy taught himself engraving. He first engraved two views of New York, one "A View of the City and Harbour of New York, taken from Mount Pitt, the Seat of John R. Livingston, Esqre," issued in 1796 but drawn in 1794; the other "A View of the City of New York taken from Long Island," signed "St. Mémin del. et Scult, 1796."¹

This latter Mr. John Hill Morgan thinks was taken from what is now Columbia Heights, Brooklyn, between Middaugh and Cranberry Streets. A third engraved view of New York is attributed to Saint-Mémin by Mr. I. N. P. Stokes.² The original pencil drawing for the first of the New York views is in the possession of the New York Historical Society.

Several other plates date from about 1796,—among these "A Plan of the Siege of Savannah" which appeared in the New York "Monthly Military Repository."

He then commenced engraving the small profile portraits for which he is now famous. With a "physionotrace" he traced the exact size profile of the sitter on tinted paper and upon this slight mechanical foundation made a finished crayon drawing. This he reduced by means of a pantograph to a disc of copper about two inches in diameter and engraved, charging thirty-three dollars for the framed drawing, the plate, and a dozen proofs.

Exactly what kind of instrument the "physionotrace" was is not known. Saint-Mémin constructed it after the fashion of a machine invented, it is said, by Gilles Louis Cretien. He also made his own engraving instruments.

From 1796 to 1798 he was still in New York, living at 11 Fair Street and 27 Pine Street. Some of his early plates bear the signature of an assistant and fellow countryman named Valdenuit who returned

¹ For most exact particulars concerning these prints see the excellent article by John Hill Morgan: *Work of Fevret de Saint-Mémin*, *Brooklyn Museum Quarterly*, v. 5, no. 1. January, 1918. (illustrated).

² I. N. P. Stokes: *Iconography of Manhattan*. V. 1, pp. 418, 429.

to France in 1797. Shortly after Saint-Mémin's pressman died and the artist printed his own plates.

Saint-Mémin was in Philadelphia from 1798 to 1803, and in Baltimore in 1804. His address in Philadelphia was 32 South Street.

From 1804 to 1807 he was in Baltimore, Annapolis, Washington, Alexandria and Georgetown. In the Washington, D. C. *Intelligencer* for November 12 and 14, 1804 Saint-Mémin inserted the following advertisement:

"LIKENESSES ENGRAVED. The subscriber has the honor of informing the Ladies and Gentlemen of the cities of Washington and Georgetown, that he has again returned to his former lodgings in Washington, for the purpose of taking likenesses. In order that those who are desirous of sitting may not be disappointed, he takes the liberty of suggesting that his stay in this city will be very short.
ST. MEMIN. Washington 8th Nov. 1804."

This advertisement would indicate that he was spending a second season in the city.

In 1808 he was in Richmond, Norfolk and other cities in Virginia. In 1809 he visited Charleston, South Carolina and also travelled about the state. Finally in 1810 he was back again in New York.

During his summers he went to Burlington and here he spent some of his time constructing a camera obscura and made a crayon drawing with its aid of Niagara Falls which he was later urged to exhibit in Paris.

Napoleon's favorable decrees in regard to the emigrants induced Saint-Mémin to return to France in 1810. In 1812 he was back again in the United States. His eyesight not permitting him to carry on the exacting work of engraving, he undertook painting portraits and landscapes in oil.

In 1814 Napoleon's star had set and Saint-Mémin was able to return to France. Overjoyed at leaving he broke his profile machine and set sail in October with his mother and sister, never to return. He became Director of the Museum at Dijon in July, 1817. His royalist sympathies were not forgotten and on January 29, 1817 Louis XVIII conferred on him the rank of lieutenant colonel.

In spite of his reticence he made many friends and toward the close of his life when steps were taken to remove him from office, he was retained through the intermediation of the minister of the interior.

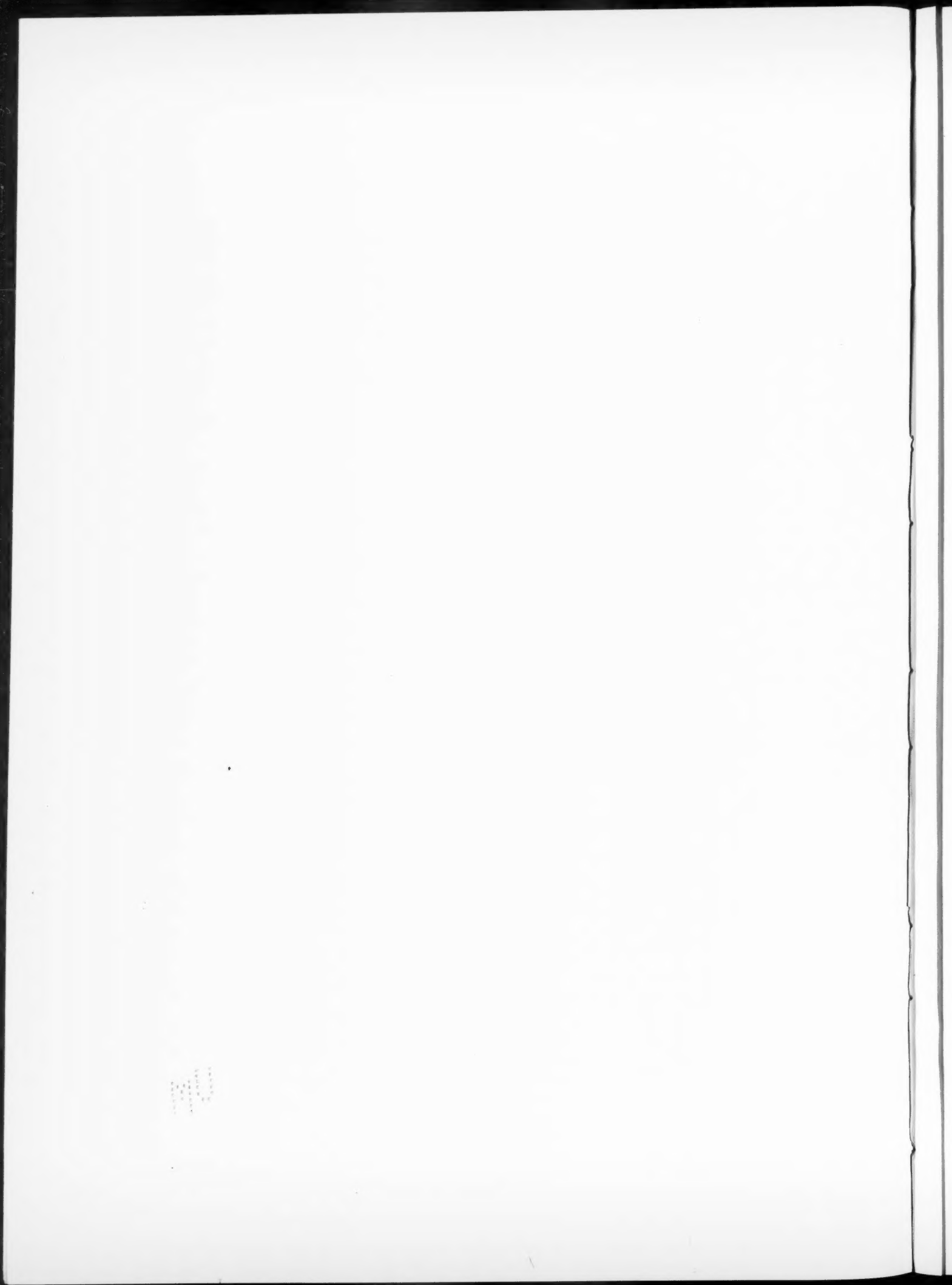
Failing eyesight and old age did not prevent him from performing his duties as director until his death. He died June 23, 1852 a faithful member of the Roman Catholic Church.



SAINT-MEMIN: MRS. JOHN COX
Property of the Misses Smith



SAINT-MEMIN. RICHARD DOBBS SVAIGHT
*Belonging to and reproduced by the courtesy of The National
Museum, Independence Hall Group, in the Art Collection,
Independence Hall, Philadelphia, Pa.*



Saint-Mémin's portraits are of great beauty. The engravings received the praise of the distinguished mezzotint engraver John Sartain long ago,³ but the crayons while they have been admired for their historical accuracy have never received their full praise. Saint-Mémin's drawings impress the present writer as do those of Holbein, Clouet and Ingres. This statement is not minimized by the fact that the profile was placed with a machine. Only the mere outline could be obtained in this manner and Saint-Mémin's power is shown in the assurance of his line and the perfection of his drawing.

Pending the publication of Dr. William F. Campbell's exhaustive book, the excellent paper by Mr. Morgan remains the most appreciative and thoroughgoing account of the artist. There are about 200 original coppers and drawings, and about 850 engravings in existence.

Elias Dexter published in 1862, photographs of one of the two duplicate sets of Engravings that Saint-Mémin preserved of his work and prefixed to the volume a translation of Guignard's account of the artist, and a biographical register of the sitters.⁴

The other set, owned at one time by Henry Stevens of London, was offered for sale to Congress without success. The foresight of W. W. Corcoran saved the collection for the city of Washington and it is now in the Corcoran Gallery of Art. There are, in this collection, 818 portraits, five silhouettes, nine small engravings and a view of the siege of Savannah. To this total must be added several prints donated by descendants.

Paul Revere, Charles Willson Peale, Washington, Jefferson, Marshall, Burr, Decatur, Madison, Clinton, Dearborn and Brunel—these are a few of the names of Saint-Mémin's sitters. Few artists can show such an important historical as well as artistic contribution to American history and the student of the period will find an interest in the small portraits only equalled by an artist's enthusiasm for them.

Theodore Dalton

³For reproductions of the engraved portraits see the following, as well as the previously mentioned references: *Appleton's Magazine*, July, 1906. *Daughters of American Revolution Magazine*, Sept., 1915; Oct., 1915; July, 1917; April, 1919. *Magazine of American History*, v. 7, p. 104; v. 5, p. 401 and 446.

⁴The St.-Mémin Collection of Portraits. N. Y. 1862.

A LIST OF CRAYON DRAWINGS BY SAINT-MÉMIN

1. RICHARD BASSETT (b. — d. 1815),
1802. Philadelphia.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.
Owned by Mr. R. H. Bayard, Baltimore, 1892

Owned by Mr. John C. Bancroft, Boston, 1892.
2. JAMES CAMPBELL, 21 x 15½.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum, 1917.

10. SILAS LEE.
Owned by Bowdoin College.
3. CHARLES CARROLL (1737-1832),
1804.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.
Owned by Miss E. L. Harper, Baltimore, 1892

11. MRS. SILAS LEE.
Owned by Bowdoin College.
4. MRS. COX, wife of Colonel Cox, Mayor of Georgetown, D. C.
Owned by Miss Clementina Smith, Washington, D. C.

12. JOHN MARSHALL (1755-1835),
1808.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892; also Century Magazine, Sept. 1889.
Owned by Mr. T. M. Smith, Baltimore, 1892.
5. NELLY CUSTIS. 5¾ x 4¼.
Owned by Mr. R. T. Haines Halsey, N. Y. 1917.

13. CAPTAIN SAMUEL MORRIS.
Reproduced in R. C. Moon: Morris Family, Pa. 1908. Supplement 4, p. 136.
Owned by Miss Anna Morris, 1908.
6. THEODORE GOURDIN. 21½ x 15¾.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum. 1917.
Owned by Mr. John Hill Morgan, Brooklyn, N. Y.

14. JOSIAH PARKER.
Owned by Mr. A. K. Parker, Portsmouth, Va., 1892.
7. SETH HASTINGS (1762-1831).
22½ x 17.
Reproduced in J. H. Morgan: Catalogue of Exhibition of Early Am. Paintings. Brooklyn Museum. 1917.
Owned by Mr. H. L. Pratt, N. Y.

15. PAUL REVERE (1735-1818), 1801.
Reproduced in E. H. Goss: Paul Revere. Boston, 1891.
Owned by the Misses Riddle, Hingham, Mass, 1891.
8. ROBERT BEVERLEY HERBERT, 1807.
21 x 15½.
Owned by Mr. Robert Beverly Herbert, Columbia, S. C.
On loan at the Corcoran Gallery of Art.

16. ALEXANDER RIDER.
Owned by the Metropolitan Museum, N. Y.
9. THOMAS JEFFERSON. 1805.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington, 1892.

17. THOMAS SEDGWICK, 1801.
Owned by Mr. H. D. Sedgwick, Stockbridge, Mass., 1892.
18. ALEXANDER SMITH, 1804.
Reproduced in J. H. Morgan: Saint-Mémin, *Brooklyn Museum Quarterly*, Jan., 1918.
Owned by Mr. John Hill Morgan, Brooklyn.

19. RICHARD DOBBS SPAIGHT. (1758-1802).
The National Museum, Independence Hall, Philadelphia No. 717 in Dexter: Saint-Mémin. There called William Spaight.

20. THOMAS TUDOR TUCKER, 1805.
Reproduced in C. W. Bowen: Centennial of the Inauguration of Washington.
Owned by Mrs. C. B. T. Coleman, Williamsburgh, Va., 1892.
21. GEORGE WASHINGTON, November, 1798.
This drawing is lost. It was owned at one time by Mr. J. C. Brevoort, Brooklyn, N. Y.
Reproduced in E. B. Johnston: Original Portraits of Washington, 1882.
22. A PHILADELPHIA GENTLEMAN.
22 x 15½.
Owned by Mr. R. T. H. Halsey, N. Y.
23. THOMAS BOLLING ROBERTSON.
Owned by Honorable Wyndham Robertson, Abingdon, Va. 1881. See *Am. Mag. of Hist.* v. 7. p. 297 and 460.
24. GOVERNOR GEORGE CLINTON.
25. LADY CLINTON (CORNELIA TAPPAN).
- 26.¹ CACHASUNGHIA, Osage Warrior.
15¼ x 21¼.
27. OSAGE WARRIOR. 15¼ x 21¼.
28. PAYOUSKA, Chief of the Great Osages. 15¼ x 21¼.
29. CHIEF OF THE LITTLE OSAGES.
15¼ x 21¼.
Reproduced in J. H. Morgan: Early American Painters.
N. Y. Hist. Society, 1921.
30. OSAGE WARRIOR. 15¼ x 21¼.
31. AN INDIAN OF THE IOWAS OF THE MISSOURI. 15¼ x 21¼.
32. AN INDIAN GIRL OF THE IOWAS OF THE MISSOURI. 15¼ x 21¼.
33. DELAWARE INDIAN. 15¼ x 21¼.

¹ Numbers 26-33 inclusive are owned by the New York Historical Society.

FOUR REPRESENTATIVE EXAMPLES OF BLAKELOCK'S ART

THAT the late Ralph Albert Blakelock was a very versatile painter and left noteworthy figure subjects and marines, coast scenes and forest landscapes, as well as Indian encampments and moonlights is, perhaps, not generally known. Among his smaller works are also an attractive nude and several flower pieces. He was not at all the slave of a single motif nor, though he invented many of them, did he ever follow any particular formula in painting. As a colorist in the best sense he ranks with the masters and, indeed, I doubt if there is to be found elsewhere in American painting anything to surpass the richness and brilliancy of his enamel-like surfaces. Especially in his smaller canvases and panels the quality of this exquisite finish is, seemingly, perfect. A painter of moods and emotion, his pictures sometimes lack the spaciousness of those of

artists of less restricted interests. They oftener than not, however, present something in the way of sheer beauty which one looks for in vain in more extensive views. The late Kenyon Cox, in whose opinion Blakelock's work was not really an important contribution to the art of his time, was not insensible to his merit as a colorist and once said to me that "Blakelock's rich little panels have the same decorative value as pieces of Chinese porcelain."

Other than the brilliant Autumn in the permanent collection of the Buffalo Museum, the most colorful of his forest landscapes is the Wood Interior, now in the City Art Museum at St. Louis. Both of these canvases have every appearance of having been painted directly from nature, with little or no rearrangement undertaken in order to secure a so-called artistic composition. There is about them, as a result, a convincing air of realism and an intriguing sense of sincerity. The artist's problem in each has been to emphasize the varied greens and golds, reds and browns of the autumnal foliage by picturing it against the glow of the sunlight. His success is obvious in that through the whole orchestration of the coloring there is no false note to mar the perfect harmony.

Of the Indian subjects I know of none more satisfying than the Peace Among the Nations. It is a highly characteristic picture and includes figures, still-life and tree-forms in his best manner, while in color it equals his finest creations. It has breadth and distance, true perspective, and in design it is really very fine because extremely simple. The way in which he poses the two figures in the foreground and groups those in the distance, the sensitiveness with which he interprets the serenity of the midsummer afternoon, makes it a vivid picture of one of the peaceful and pleasing phases of early Indian life in America. The large Pipe Dance in the Metropolitan Museum is a far nobler composition and much more of an epic in its rhythm, but it lacks the gracious quietude, the happy color and the verisimilitude that one finds here.

Blakelock painted very few marines and it is, therefore, all the more remarkable that he should have to his credit one of the greatest of those painted in this country—specially so as Winslow Homer has been estimated as, perhaps, the greatest marine painter of any time or country. Blakelock's picture, which I rank with the best of Homer's, is as entirely different from anything that Homer ever did as a marine could possibly be. Homer painted the sea in action, white capped or breaking in thunderous surf on rock-bound shores:



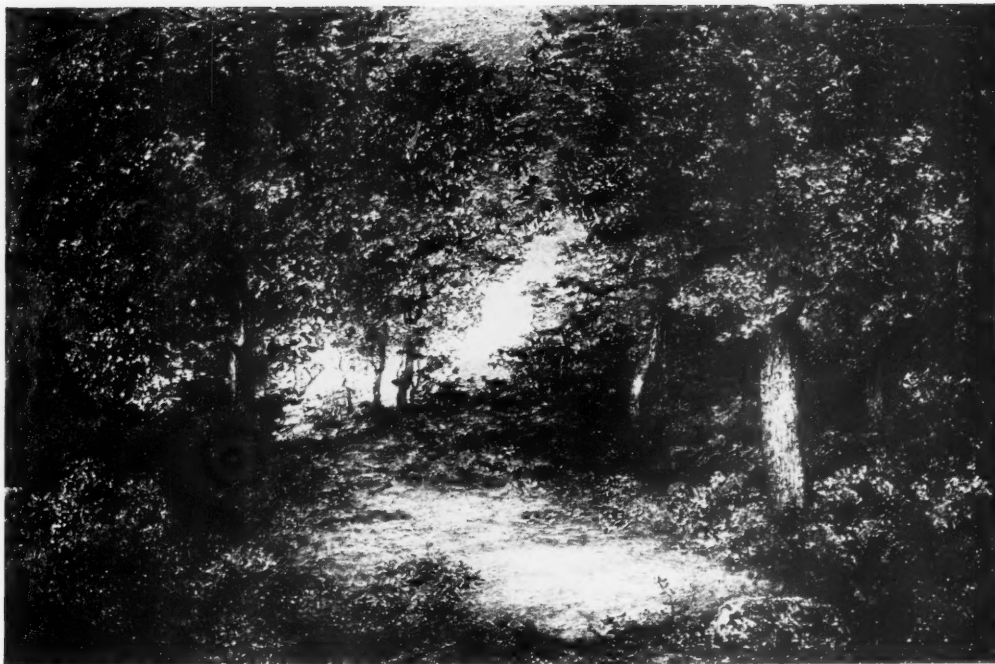
RALPH ALBERT BLAKELOCK: PEACE AMONG THE NATIONS



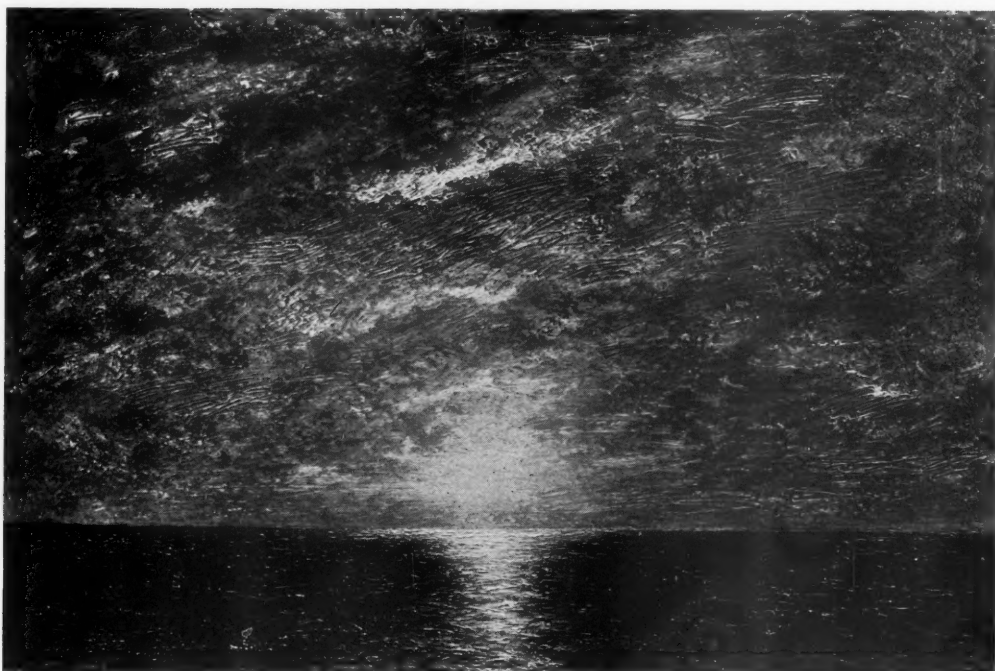
RALPH ALBERT BLAKELOCK: MOONLIGHT. THE ENCHANTED POOL
Collection of Mr. William T. Cresmer, Chicago



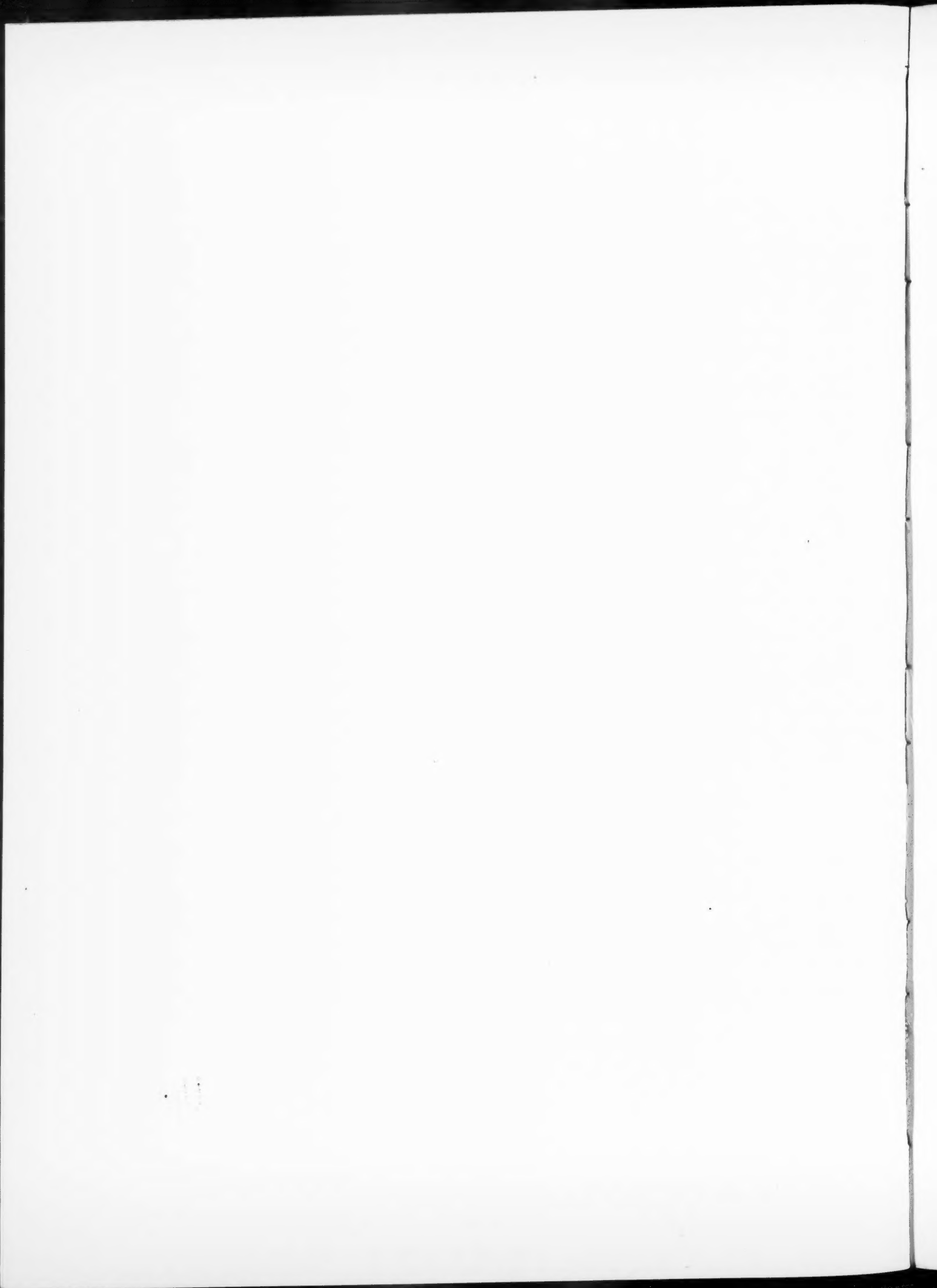
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RALPH ALBERT BLAKELOCK: WOOD INTERIOR
The City Art Museum, St. Louis, Mo.



RALPH ALBERT BLAKELOCK: THE SUN, SERENE, SINKS IN THE SLUMB'ROUS SEA
Collection of Mr. Horace P. Wright, Springfield, Mass.



Blakelock called his canvas, *The Sun Serene Sinks in the Slumbrous Sea*. Screened by a sky of golden pencilled cloud, across the deep greenish bronze of a perfectly calm sea lies the brilliant path of the setting sun. The whole picture vibrates, sparkles and glows with light and achieves an almost miraculous effect of what in reality is one of the supreme manifestations of natural beauty. I know of no American picture that even measurably approaches it in the visualization of such a rare moment of evanescent loveliness or that surpasses it in the technic of mere painting if quality be the test.

This vibrating light is also a source of much of the compelling charm of his moonlights and distinguishes them from similar subjects by such painters as Inness and Wyant. In the *Moonlight* reproduced herewith it approximates a rhythm of harmonious coloring as seductive as a moonlight sonata. However obviously the composition is based upon the reality of a natural landscape, the sky is flooded with a resplendent glory of light, the clouds and the water touched with glowing colors that enrich one's understanding of the rare beauty of such a scene. The sombre tones of the tree foliage, silhouetted against this richness of color and vibrating light, serve both to accentuate them and yet relieve the picture of that taint of sweetness in coloring, or suggestion of sentimentality which it might, very possibly, otherwise have. Except for his *Moonlight* with the flocculent sky, in the collection of Mr. Ralph Cudney of Chicago, and another, owned by the Hon. William A. Clark, I know of none others, excepting small works, that equal this picture as poetic interpretations of the beauty of the moonlit night, enriched by the imagination of an artist with passages of superlatively sensitive charm in the way of color. In an orchestration of real magnificence, through a masterly manipulation of values, he sensibly accentuates the emotional interest of the theme here, at the same time embroidering it with numberless variations in which one discovers the fulness of the artist's power to wring from his composition the last note of beauty.

It is an interesting commentary upon the taste of our early collectors of American paintings to note that all but the last of these four fine pictures of Blakelock's once belonged to Frederick S. Gibbs, whose collection was dispersed so long ago as 1902. Other than these three canvases he had also such notable examples as the *Pipe Dance*; *Sunset—Navarro Ridge* and *The Nymphs*. Like Mr. Thomas B. Clarke and the late William T. Evans, he had a real liking for the

paintings of our artists and a firm belief in the intrinsic value of their finer works at a time when foreign pictures only satisfied the prevailing taste in the field of pictorial art. Mr. Clarke's gallery of Innesses, Homers, Wyants and Homer Martins can never again be equalled, nor Mr. Gibbs's gallery of Blakelocks. Mr. Evans seems never to have had any strong personal preferences that resulted in a specially noteworthy representation of any artist or group of artists, though his collection included good examples of practically all of the best of our painters of his time.

Judith Fairchild Sherman

